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'ADDISON'S TYE-WIG PREACHMENT'

In Browning's "Parleyings with Certain People," the poem *With Bernard de Mandeville* (ll. 69-70) has these lines,

As when folk heard thee in old days pooh-pooh
Addison's tye-wig preachment, . . .

The correct interpretation of 'Addison's tye-wig preachment' seems to have escaped notice. The phrase refers to an anecdote about Mandeville found in Johnson's *Lives of the English Poets*, ed. Napier, II, 128; in Hawkins' *Life of Johnson* (1787), p. 235, note; and in Newman's *The Lounger's commonplace Book* (1805), II, 308. Hawkins puts it that Lord Macclesfield "once got Mr. Addison to meet him [Mandeville], of whom being asked his opinion by his lordship, Mandeville answered, he thought him a parson in a tye-wig" [a layman's wig].

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STANZAIC DIVISION IN YORK PLAY XXXIX

The York play in which Jesus appears to Mary Magdalene (xxxix) seems at one point in its stanzaic division to be metrically unsound. Of the play Miss Smith says, "Stanzas 6 and 7 have twelve lines each, the rest have eight lines, of varying length though regular as to rime" (*York Mystery Plays*, p. 422, note). The meter is discussed by Davidson also in an effort to discover whether or not the play is to be included in the parent cycle which he distinguishes. Though rejecting the play, Davidson says, "The verse movement and alliteration agree well with those of VIII and IX" (*English Mystery Plays*, p. 139). Y. ix differs from the regular septenar stanza of Davidson's parent cycle by the absence of the cauda. xxxix is likewise equivalent to the pedes of the septenar, although not to the early, regular form of the stanza. Variations occur in the two twelve-line stanzas noted by Miss Smith, one of which I wish to consider.

Of these stanzas, 7 is substantially the septenar with pedes and cauda rimed abababababcd. Stanza 6, however, has a peculiar rime-scheme which I do not recall elsewhere in the York plays and which cannot, I think, represent the intention of the poet; the stanza rimes ababcdcdcdcd. It will be observed that after the first four lines we have the regular pedes of the septenar, and that the first four verses exhibit a rime-scheme suitable for the cauda of a stanza; this is precisely what I take them to be—the cauda of stanza 5, which constitutes the normal pedes. According to this